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dass ich krank sei," *I hesitate to pretend to be sick*. "Ich höre, dass es Deutsche seien." There is a greater tendency to use the indicative in the first person than in the third as the speaker naturally regards his own beliefs and utterances as facts: "Ich glaube, dass es Deutsche sind," but "Er glaubt, dass es Deutsche seien." After a past tense the subjunctive is in general more common with reference to the future than to the past: "Es war gewiss, dass er log, gelogen hatte, lügen werde" (or würde). The subjunctive to-day as formerly is quite common even after a first person in the present tense when the governing verb contains an expression of will: "Ich will nicht, dass auch nur ein einziger schlaff werde durch Weibertränen und Weibergeschrei" (Sudermann's *Teja*, 1, 5).

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THE SOURCE OF THE MAIN PLOT OF SHIRLEY'S *LOVE TRICKS*.

Koeppel¹ attributes to the influence of Jonson's *Silent Woman* the part of Shirley's comedy *Love Tricks* in which the old Rufaldo is married to Antonio disguised as a woman and finds the bride more than his match. But the similarity is only in the general situation, and even here Shirley was hardly indebted to Jonson; for his main plot, even in most of its details, is to be found in Riche's *Farewell to Militarie Profession*, the eighth history, "Of Phylotus and Emilia."² Jonson himself, indeed, in the points in which *The Silent Woman* varies from Libanius, may have had in mind this story of Riche; but, unlike *Love Tricks*, *The Silent Woman* resembles Riche's novel so slightly that one is equally ready to believe Jon-

son followed Plautus's *Casina* or, as Symonds has suggested, Aretino's *Il Marescalco*.³

Shirley has complicated and enlarged Riche's story, but his changes are not such as to obscure in the least his source. He has taken over, for example, all of Riche's characters, as the following correspondences show:

	<i>Riche.</i>	<i>Shirley.</i>
A young girl, - - - -	Emilia.	Selina.
Her old lover, - - - -	Philotus.	Rufaldo.
Her young lover, - - -	Flavius.	Infortunio.
Father of the girl, - -	Alberto.	Cornelio.
Brother of the girl, - -	Philerno.	Antonio.
Daughter of the old lover,	Brisilla.	Hilaria.

The story of Philotus and Emilia is briefly this. Alberto would force his daughter Emilia to marry Philotus. His age repels her more than his wealth attracts, and, disguised as a man, she finally flees to her lover, Flavius, who takes her to his home. A servant sees her escape and discovers the matter to Alberto. Father and old lover go in search of her just as Alberto's son, Philerno, who has been reared at Naples and hence is a stranger to them, comes to Rome to join his father's family. Philerno is immediately taken for Emilia, and, seeing the drift of things, determines to play the part assigned him and take the chance for an adventure. Philotus asks that his presumptive bride be given to him for safe keeping, and Philerno, now dressed in his sister's clothes, is accordingly presented to Philotus's daughter, Brisilla, as her future mother and her room-mate till the wedding. Philerno persuades Brisilla that he has been changed into a man in answer to their desire, and the two accept each other as husband and wife. On the first night after the public marriage of Philotus, the supposed Emilia insists that the matter of the mastery be decided between them at once, and ends by giving the old bridegroom such a beating that he readily consents to the conditions imposed upon him, which concern chiefly the "bride's" freedom of movement and right to separate herself from him. So Philerno returns to Brisilla, leaving a courtesan to visit Philotus later on as the bride. Meanwhile, Flavius, who has seen the wedding ceremony, believ-

¹ Ben Jonson's *Wirkung auf zeitgenössische Dramatiker*, pp. 153, 154.

² The same story, whether drawn from Riche or not, is dramatized, with little variation, in the Scottish play *Philotus* (1603). See the Shakespeare Society's edition of Riche's *Farewell*, Intro., pp. viii, ix. Shirley would more likely have known Riche's version than this, however.

³ *Ital. Lit.*, Vol. II, p. 178.

ing that Emilia has been married to Philotus and that he "hymself had been deceived by some devill or spirite, that had taken upon hym the likenesse of Emelia," thrusts the real Emilia out of doors. Unable to convince Flavius of her identity, she appeals to her father. The whole company is brought together, explanations are forced, and the marriage of Flavius and Emilia and of Philerno and Brisilla follows.

In the corresponding parts of *Love Tricks*, Selina at first refuses her lover Infortunio, and eagerly accepts the wealthy old Rufaldo contrary to her father's judgment—a change from Riche's story which is, to my mind, decidedly at the expense of naturalness, for it leaves us unprepared to find her the next day fleeing in shepherd's garb to escape "such a heap of age, achès, and rheum." With the bride missing on the wedding morn, her brother Antonio, who is supposed to have gone in quest of her, dons her clothes and plays her part at the wedding. His ruse is for the sake of gaining access to Hilaria, Rufaldo's daughter, who concurs in the trick. On the first night Rufaldo fares as Philotus does in Riche's story; there is the same scrimmage and the same victory for the "bride," much the same conditions being imposed upon the thoroughly subdued husband and gratefully accepted by him,—with the result that the bride, refusing to bear Rufaldo company, is sent to room with Hilaria in order to save appearances. It is this feature of a bridegroom's throwing his daughter into the hands of a lover who is supposedly his own bride that distinguishes the story of Riche and of Shirley from that of Plautus and from many of its analogues. Meanwhile, Infortunio chances upon Selina in shepherd's guise, but since he is confident that Selina is Rufaldo's wife "or some devil, in her likeness, has abused them all with credulity," she too fails to convince her lover. So she summons her father to the shepherds' rendezvous, and here, after explanations all around, Selina is given in marriage to Infortunio and Hilaria to Antonio.

Most of the minor points of resemblance are unimportant or conventional, and it would be easy to make too much of them. One is perhaps worth mentioning. In Riche's novel, Philerno tells Brisilla the story of Pygmalion in order to convince her that Venus is able to grant their wish and

transform her father's bride into her husband.⁴ In *Love Tricks*, Gasparo says in connection with Rufaldo's supposed transformation into a young man:

"Are you in love? nay, the wonder is not so great; who can express the power of love? I have read of a painter named Pygmalion, that made the picture of a woman," etc.⁵

Though it seems clear that Shirley drew from Riche, and not from Jonson, the main motive of his plot, he did borrow from *The Silent Woman*, I think, one incident which Koeppel fails to point out. In *Love Tricks*, the pretentious fool, Bubulcus, prodded by Gasparo, is led to confess that Gorgon, a serving-man dressed as a woman, has borne him children. The relation of this to the episode of Daw, La-Foole, and Epicoene in *The Silent Woman* is of course obvious.

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GOETHE'S QUOTATION FROM HUTTEN IN *DICHTUNG UND WAHRHEIT*. II.

A second error into which Loeper fell, owing to defective memory, occurs in connection with his attempt to show that Goethe's attention might have been called to Hutten by a certain article published by Herder.

Goethe introduces his quotation from Hutten in connection with his discussion of conditions in Germany in 1775, in these words: "Zu dieser Zeit war denn überhaupt die Richtung nach der Epoche zwischen dem fünfzehnten und sechzehnten Jahrhundert eröffnet und lebendig. Die Werke Ulrichs von Hutten kamen mir in die Hände und es schien wundersam genug, dass in unsern neuern Tagen sich das Ähnliche, was dort hervorgetreten, hier gleichfalls wieder zu manifestieren schien. Folgender Brief Ulrichs von Hutten an Billibald Pirkheimer dürfte demnach hier eine schickliche Stelle finden."

Loeper's note (*l. c.*, p. 169) runs: "In *Von deutscher Art und Kunst* [1773] hatte Herder in

⁴ Riche's *Farewell*, Shakespeare Society, p. 204.

⁵ *Love Tricks*, I, i.